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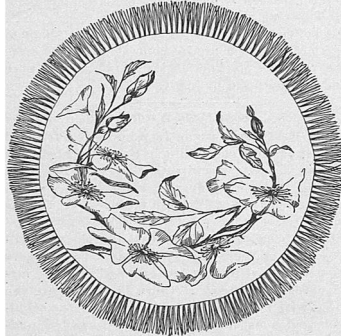
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be found a great convenience, and the east will be trifling. It will be well to stretch a piece of muslin or paper across the upper side of the roof keep out the dust.



A Dainty Centre Cloth.

THE material for the accompanying design is fine linen. To fringe it, first mark the requisite size, then a swerved circle the depth of the fringe beyond. Stitch round the inner line



EMBROIDERED CENTRE CLOTH.

with the machine and cut neatly in the outer. Fringe out on all four sides, so to speak, or at each point which allows of pulling a straight thread. When you have reached the stitching there will remain four triangular pieces of unfringed cloth. With your needle, pull all these threads round till a circle is formed, then rip out the stitching, button hole the edge, and trim the fringe well.

For the flowers use filo silk in natural shades of pink; for leaves and stems, olive green, and for the centre of each use yellow.

Work the entire design in solid Kensington stitch, shading as indicated by the drawing, but for the pillow use French knots of yellow. As the rose is the wild one, and simple in form, it is possible to get very realistic effects and to closely follow a painted model. There being none of the intricacies of a complicated hot-house blossom, there are none of the difficulties involved.

The same design can be executed in long and short stitch, or with solid blossoms and leaves in long and short. Either will give a good effect, but the solid embroidery is naturally handsomer than either, although it entails a proportionate amount of extra work.

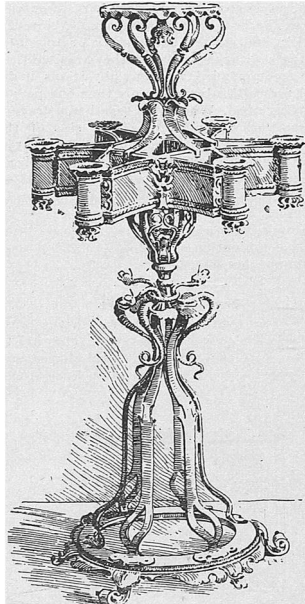
Finishes for Furniture.

WHEN old furniture is to be renovated, it not infrequently happens that the woodwork is found so badly marred that it is simply an impossibility to restore it to anything like its original freshness by the use of furniture polish or any such simple improver; and it is, therefore, necessary to resort to some other means. There are several methods of concealing such disfigurement, and the worker may choose the one that most pleases her fancy and seems best suited to the chair or other piece of furniture which she desires to renovate. Of course, the style of the furniture and the uses to which it will be put, must be taken into consideration, and all ornamentation must be selected and applied accordingly.

The amateur should hesitate long before applying the enamel brush to handsome wood, for she would in most cases regret it. If furniture is of fine hard wood, it may be renovated and made equal to new,

provided it bears nothing worse than bruises and scratches. If it is very badly marred, the first step should be to render the wood perfectly clean and smooth. On plain surfaces this is most satisfactorily accomplished by the use of sand-paper; but when there is much fine carving and turning, it is quite tedious to remove all traces of varnish or hard oil finish in this way. There are several other methods of treating such surfaces, the best of which, perhaps, is to scour the furniture with a mixture of two parts of ammonia and one of turpentine. A hot solution of potash will also be found efficacious, but this fluid must be well washed off with hot soap-suds, and the article thoroughly dried, before a finish of any kind is applied.

Cabinet-makers prefer the use of sand-paper to any other method, as it is not injurious to the wood



CANDELABRA IN HAMMERED IRON.

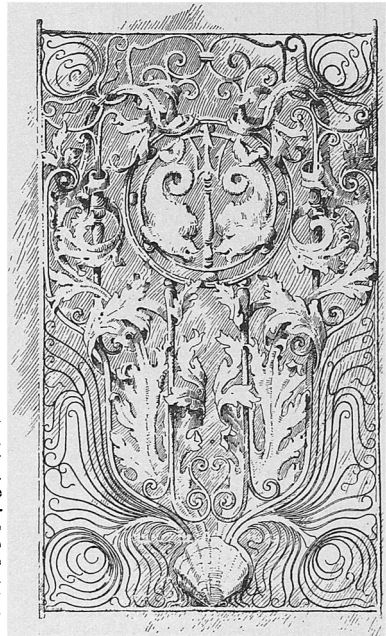
and removes the old varnish more thoroughly from the turnings than either of the more rapid processes. A small piece of sand-paper can be folded so that it may be more satisfactorily used in curves and crevices. For the last rubbing a fine sand-paper should be used.

If the wood seems porous—though this is not likely to be the case with old furniture—it should be rubbed with a filler, which may be obtained at any painter's supply house, being produced in light and dark tones to suit different kinds of wood. The filler should be rubbed on and left for a few hours, and then rubbed off with a dry flannel cloth. Allow the article one day to dry, and then apply the final finish. This should be one of the good hard oil finishes (not a shiny varnish), unless the high polish seen on costly tables and other handsome articles of furniture is desired. If so, the household renovator must possess considerable strength and patience, as the work will require plenty of both. Several coats of fine, clear varnish must be applied, and when each coat is perfectly dry, it must be rubbed with finely powdered rottenstone and oil and then allowed to dry thoroughly before the next coat of varnish is applied and rubbed in the same way. This treatment must be continued until the desired finish is obtained. During the entire process the piece of furniture must be kept in a room absolutely free from dust. The precaution is needful in all work of this kind, but particularly so when such a fine finish is desired.

It is wiser, perhaps, for the amateur renovator to choose one of the less ambitious modes of finishing, all of which produce most attractive results and require much less time, labor and anxiety. An excellent finish may be obtained by simply several coats of good raw linseed oil and then polishing with the hand or a soft flannel, or by laying on several coats of oil and a fine coat of hard oil finish, or by using two or more coats of hard oil finish only. Choose a medium-size brush of fine, long hair, and be careful to touch every spot, but do not take up so much varnish that it will run in ugly streaks and settle in the depressions. Be especially careful to protect the article from dust, also to allow sufficient time for one coat to thoroughly dry before applying another. If the hard oil finish or varnish is too thick to spread nicely, it may be thinned with a little turpentine.

If a sixteenth-century finish is desired, the dark tinting should be applied to the wood first, and then a second and third coat of plain hard oil finish should be laid on. For the tintings, a stain of burnt-sienna will do nicely, although a darker tone may be obtained by mixing burnt-sienna and Vandyke-brown. The stain may be most satisfactorily applied with an old brush that is worn light and thin at the end. By beginning at the centre of the spot and making long, light strokes, you will easily obtain the desired shadings; and similar strokes applied in the opposite direction, will complete the effect in a very artistic manner. If you are not certain just where to place the heavy shadings, study a pretty piece of furniture that seems to be correct, and follow the suggestions thus to be obtained.

When willow or rattan chairs have become soiled or discolored by age, they may be tinted in the sixteenth-century style, and then thoroughly varnished. Nearly all chairs of this kind are now tinted, enamelled, or painted in plain colors, so that the prevailing style may be closely followed and the old chairs renewed and freshened at the same time. In treating a wicker chair, first carefully remove all dust



HAMMERED GRILLE IN IRON.

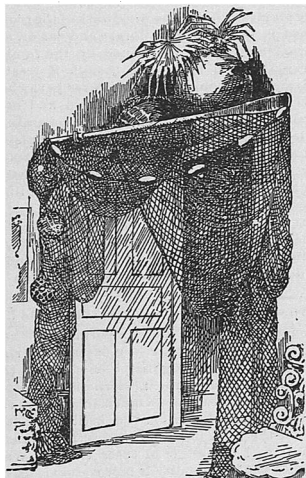
that may have settled in the crevices, and then apply the paint or varnish with a long-haired brush that will carry it into all the interstices, as it is necessary that every portion of the uneven surface should be, well covered. A coat of good varnish

THE DECORATOR AND FURNISHER.

over one or two carefully applied coats of paint will give a chair almost the appearance of having been enamelled. Willow chairs look well when simply stained, as the soft texture of the wood admirably adapts it to receive such a finish; but rattan will not take a stain upon its glossy surface and must, therefore, be painted or enamelled or finished in the sixteenth-century style.

WALL DECORATION

DOWN by the sea it has been for a long time quite the mode to give a nautical character to the furnishings of summer cottages; and so in love have people fallen with their fish-net draperies that the rage for them has spread inland and carried memories of the sea to mountain heights, and on dreary winter days in the city helped imagination to sniff the sea breezes of summer. A delightful arrangement of a fish-net *portiere* is shown below, which allows the door to open inward; it is especially adapted to a door near a corner. A triangular shelf is



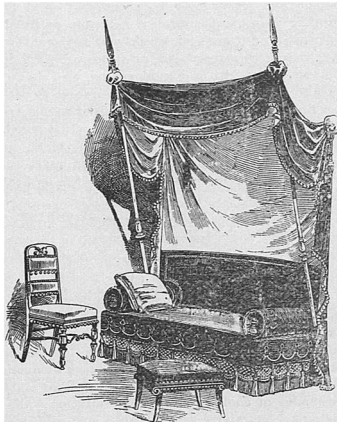
DOOR DECORATED WITH FISH-NET PORTIERES.

fastened above the door, and an oar placed along the front edge is used as a rod from which to hang the net. Fishing tackle or rope can be used to secure the drapery, and it may be ornamented with star-fish, sea-weed, or other mementoes of the sea-shore. So effective have the dados of fish-nets proved, that importers of Oriental fabrics are showing strong netting about half a yard wide in all metallic colors, which they combine effectively with other fabrics in the East Indian, Turkish and Japanese dens and alcoves that they fit up.

ARTISTIC FITMENTS

THE fashion of furniture fitments seems now to be continually increasing in popularity. The many unquestionable advantages, both of an economical as well as of a hygienic character, which accrue from having one's furniture fitted to the walls, are gradually beginning to dawn upon the general public mind, and it is not un-

reasonable to hope that before many years have passed away it will be quite orthodox for middle-class folk to despise the present nomadic type of furnishing, in favor of the more abiding



A CANOPIED DIVAN.

and home-like fitments. The very character of fitted furniture seem to convey an air of established homeliness which is destined to continue for many years, whilst the old-fashioned suites of so many pieces, with their decorative accessories always suggest the unwelcome possibility of leaving an old familiar house which has been endeared to us by all the cherished associations of home-life.

Fitted furniture at times, is very simple, and sometimes it is of an elaborate character. As a rule, the best and most artistic work is the least complicated and "fussy." We show a very dainty and convenient draped divan that is in the highest sense a "fitment." There are no "broken up" recesses, with shaped arches and spindles, no entangled fretwork, and no useless little open pigeon-holes to serve as so many dust traps. Everything is smooth, compact and tasteful, giving that expression of repose, that is so desirable in modern furnishings.

CHIPPENDALE added to his accurate knowledge of classic art a fertility of invention in adapting its lines to the needs of his own generation in house furnishing goods, that his productions exercise a peculiar fascination on both the connoisseur and the artistic householder.

Witness his beautiful hanging book-cases, as articles made when such knick-knacks were rare and generally clumsy. The use in these of his fretwork, with delicate mouldings and a little leafage, show that Chippendale could devote his attention to small, as well as to large and costly productions.

ANSWERS TO CORRESPONDENTS

Important Notice. Our readers who are either building new houses, or are contemplating re-decorating their present homes, are invited to write us for information regarding color harmony and artistic schemes of furnishing. We employ trained skill to solve all questions on interior decoration. As our space is necessarily limited, correspondents who do not receive a reply in this department will be replied to by mail by the Editor.

The Decoration of Badly Proportioned Rooms.

WATERTOWN, MASS.
EDITOR THE DECORATOR AND FURNISHER.

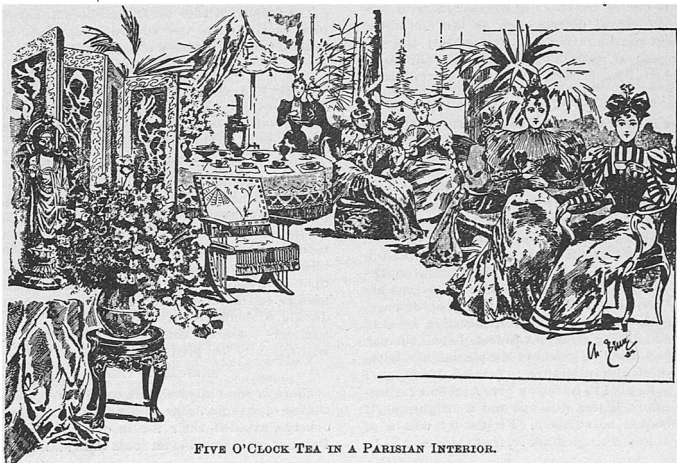
DEAR SIR:—We are building a house, of the \$5,000 variety, whose eaves come down so low as to make the ceiling of the second story, on southerly side of the house, slant two-and-a-half feet at top of side walls. Would it be necessary to use cartridge paper alone, as the main ceilings upstairs are only eight feet high? If you can give any ideas concerning their furnishing, as chambers, I shall be glad.

Another room, which I fear will be a source of perplexity to me, is a long, narrow chamber, a sketch of which I enclose.

MRS. WM. G. SNOW.

Answer. This appears to be a case of illy-proportioned rooms. One side of a room is shaved off by the roof cutting away the top portion of the side wall, and the oblong apartment, of which a diagram is sent, is very much unlike Paddy's celebrated blanket, which was "as broad as it was narrow." In this instance the blanket is as narrow as it is long.

Let us first see what can be done with the oblong room. To make it appear *wider*, we must make it appear *lower*, even though it is not very high now, being but eight feet. To do this we must increase the plain ceiling, adopting a horizontal system of mural decoration, with a



FIVE O'CLOCK TEA IN A PARISIAN INTERIOR.